Chapter - V
Conclusion

Iris Murdoch often writes novels that involve the fantasy of freedom and the difficulty of establishing loving relationships between equals. Her novels present a wholly intelligible view of life. She views human beings as accidental creatures purportedly free but actually constricted by the boundaries of self, society and the natural world. The plots of her novel often focus on one individual’s recognition that free will and self-knowledge are illusory.

The present research work studied a continuing theme of the fantasy of freedom in the selected ten novels of Iris Murdoch: i) Under the Net ii) The Bell iii) An Unofficial Rose  iv) The Unicorn v) A Severed Head vi) The Nice and the Good vii) The Flight from the Enchanter viii) The Sandcastle ix) Bruno’s Dream and x) The Sea, The Sea. Recent developments in the field of psychology and psychoanalysis have made human being feel that everything about personality can be known and every psychological problem can be solved. She thinks that human beings are opaque and cannot be understood like other material objects.

Murdoch’s concept of freedom strengthens the importance of knowing, respecting and understanding others. Freedom is not strictly the exercise of the will, but rather the experience of accurate vision of reality. But some people don’t face this reality because they are constantly engaged in weaving falsifying structured veils of fantasies that act like forms or myths concealing reality. She interprets fantasy as the proliferation of blinding self-centered aims what is often called ‘will’. The present research work through its ten selected novels
demonstrates how forms and myths created by fantasy can completely enslave and curtail liberty. All the novels trace the progress of central characters from a state of form making fantasy to an awareness of reality. The characters presented as living in fantasy world. They do not perceive others as real human beings but see them through the veil of self-devised forms and opinions.

Murdoch’s most of novels describe the saga of characters who fail in their efforts to achieve transcendence or to find truth, but there is also the suggestion that this failure is a fundamental and necessary part of being human. Lorna Sage aptly refers to this failure as “the pursuit of imperfection,” describing this concept as:

“*Iris Murdoch has always been interested in those philosophical and theological techniques which practise to know God or the good by a process of self-defeat, and it’s a peculiarly fitting form of intellectual scaffolding, because it involves in-built obsolescence, momentary illuminations (and prolific ones) which in their very nature demand to be discarded*” (63).

Jake’s comic yet introspective narrative in *Under the Net* is a fine example of this kind of self-defeat wherein, through a process of discovering his own falsehoods, Jake discards his concepts of reality. The discovery of self-deception is a necessary part of the pursuit of virtue. Revisionary thinking also occurs in Murdoch’s novels and it seems to the closest thing to her freedom, which she has described as modes of reflection. Self-reflection when it involves the character in an analysis of his own selfish motives is admirable. Murdoch suggests that this self-reflection brings a kind of un-self-consciousness that allows us to experience real love.
Murdoch’s novels portray the harmful effects of mythologizing reality. But one of the dilemmas of humanity is that outside of death there is no way out of myth. Most of her novels show us how truly imperfect human nature is, there always seems to be an underlying suggestion that a transcendent element exists within us exclusive of any external divinity guiding our actions. Numerous critics have noted her interest in Buddhism, and her novels substantiate this idea in the way they romanticize, to some extent, Eastern philosophies.

Iris Murdoch is a thinker, a novelist of ideas, a philosopher who dares to introduce philosophic discussion into her novels; at the same time she is a myth-maker, a weaver of stories, interested in patterns, interested in forms, interested above all in truth, goodness and love in a world that has dispensed with God. Murdoch makes few concessions to the frantic lifestyle of the modern world; her novels get longer and longer; her descriptions continue to be given in minute detail; a full understanding of her fiction demands the learning and culture of Renaissance Man - a knowledge of literature, philosophy, classics, fairy stories and legend, history, psychology, languages, art, drama, music, popular science and probably a dozen other subjects. Murdoch is an excellent storyteller; her novels are full of excitement and anticipation; most of her characters can be accepted on a level realistic enough to satisfy the reader reading for pleasure; there is great ingenuity shown in the planning and execution of all sorts of coups. There is romance for those who want romance, mystery for those who want mystery and there are happiness and humour, genuine comedy of a very high order.

Murdoch has chosen throughout her career to write novels about social life, principally the life of the middle and upper middle
classes, rather than about the domesticities of family life, and this has brought her criticism on two fronts—first from the feminists, that as a woman, she has not attempted to deal with the problems of modern women and secondly that, though she is writing about late twentieth-century modern life, few of her characters seem to work for their living. Both comments are true or partly true but, as serious criticism, must be seen to be spurious. Murdoch is not writing nineteenth-century industrial novels or twentieth-century feminist novels and her work must not be judged for being different from what the critics would like it to be. Almost from the beginning of her career as author she has attracted conflicting criticism. In 1965 the first full length book on Murdoch’s work appeared. Degrees of Freedom by fellow-novelist A.S.Byatt discusses the first seven novels sensitively, perceptively and knowledgeably. Degrees of Freedom enables us to put into perspective the relationship between Murdoch’s early fiction and her philosophic thought. Byatt explains the reason why she wrote the book:

“(Murdoch’s novels) presented themselves... like puzzles out of which a plan of ideas, a scheme of references could be extracted for examination, with some effort. That effort was required could... be seen as a criticism of Miss Murdoch as a novelist, depending on whether the complication and occasional obscurity of her presentation of her thought is to be seen as necessary or simply irritatingly baffling ... to make the effort to understand her thought, to find the statement of the abstract ideas behind her novels is in a sense the best way to come at these, and ultimately to make a critical judgement of them” (181).
Murdoch’s novels remain the most plausible example of continuity with the relative values of the nineteenth century. Like Dickens’ novels, her novels give detailed descriptions of the characters and the places. She has synthesized moral seriousness and spirit of fun. Characters of different age groups, of various occupations and of different social strata abound in her novels. The Gothic novels of Murdoch reveal both formally and thematically the tyranny of pattern over contingency in structure, subject matter and characterization. Her treatment of evil and the dangers of fantasy become clear in her Gothic novels. Within the gothic form, Murdoch has found powerful images and a new vocabulary of experience to capture the moral and emotional failures of her age. Murdoch makes abundant use of symbols and myths in her novels. For showing the power of sexual passions in human life, Murdoch has made use of the myths of Medusa and Aphrodite in A Severed Head. Murdoch’s symbolic fiction succeeds because of involving symbols in her substance and then keeping hold with the greatest power and literary circumspection. She writes in her essay “Against Dryness”:

“The twentieth-century novel is usually either crystalline or journalistic; that is it is either a small quasi-allegorical object portraying human condition and not containing “characters” in the nineteenth-century sense, or else it is a large shapeless quasi-documentary object, the degenerate descendent of the nineteenth-century novel, telling with pale conventional characters, some straightforward story enlivened with empirical facts” (27).

Murdoch does not advocate any particular religious belief and social ideology but forcefully handles the subject of human
relationships. She emphasizes on to preserve the moral life of an individual by keeping away the transcendent metaphysical realities such as God, or History, or the Church. Murdoch sees modern world in a confused situation. She thinks that the distortions that have occurred in human relationships due to fall of religious values; break with the cultural and moral background. Material pursuit of human being and the selfish tendencies encouraged for mythical individual happiness. The confused modern human being is not able to communicate properly with others. He is not able to understand the feelings, emotions and thoughts of other people. The modern human being erects barriers between himself and reality to keep himself in his self-centred dream world. This modern human being criticizes others through his own self-deceptions. Iris Murdoch’s all novels selected for research work attempt to reveal the truth about the confused state of mind of modern human being. She shows her characters’ involvement in myths and fantasies and their efforts to come out of it. Through her novels she appeals to human beings to come out of their selfish, narrow-minded fantasy world and face the realities of the existence.

“Murdoch’s novels depict, how most of the modern men have lost touch with their feelings and are totally dependent on reason. Their reasoning habit disables them to establish real emotional bonds with other human beings. They make complicated attempts to simplify complex human relationships through their usually false estimates of themselves and of the situation they have to face. In fact, they see the world not as it is, but as they want to see it under the pretext of rationalisation. All this results in muddled human relations and general chaos in life” (Punja 179).
Murdoch believes in goodness and love as the saviours of humanity. Through her novels, she continually focuses on avoiding self and respecting others. For her to be moral is above all to have a regard for others. She conceives of the perfection of virtue through aesthetic perception as essential for the moral self in the process of learning how to see others as they really are. The fundamental background of virtue is not the will: it is the good, and seeing the good corresponds to the right description of moral situations. In order to be realistic, the perception should not be related to personal desires or interests; its relations with desires and interests are only contingent. Murdoch suggests that when a morally admirable person sees a situation as being one which requires a selfless action, his character is such that all other reasons are overridden by his perception of the moral requirement and thus he is motivated to act selflessly. Virtue needs moral discipline and change of consciousness so as to better see the others, without being influenced by desires or interests. Therefore, seeing the Good of others is in itself the framework of the ethical life of humans. Murdoch claims that it is the function of the novel to develop a kind of attentiveness to others. It may well be that some problems related to weakness of will may alternatively be understood as failures of a consciousness that is not adequately engaged in acquiring a vision of others. For seeing others is not simply like seeing an orange. It is a matter of coming to a sense of the others’ life as a whole, of understanding actions and attitudes in relation the others’ understanding of what is good and whom they are. The fundamental is this that without the idea of the good, we cannot acquire knowledge of others.
The present research study through its ten novels attempt to bring to light the essentials of Murdoch’s philosophy. Her deep concern with literature, society and human condition, and the urgent nature of her criticism of the world both through the medium of fiction, the expression of her own lived experience, and in essays manifest with her sensitive intelligence, this concern is an inseparable part of Murdoch’s whole creative affirmation. She strongly analyses the confused state of modern human being through her novels along with the recommendations of its improvement. She shifts towards Platonic and Buddhist philosophies for the attainment of consciousness.

“Life is a spiritual pilgrimage inspired by the disturbing magnetism of truth, involving ‘ispo facto’ a purification of energy and desire in the light of a vision of what is good. The good and just life is thus a process of clarification, a movement towards selfless lucidity guided by ideas of perfection, which are objects of love. Platonic morality is not coldly intellectual; it involves the whole man and attaches value to the most ‘concrete’ of everyday pre-occupations and acts” (Murdoch, Metaphysics 14).

Murdoch’s trend of thought is characterised by the foremost fundamental concepts, i.e. love and freedom. In her novels, she has been continuously examining the role of love and freedom for delving deep into human nature and sufferings attached to it, in a world where chaos reigns. Her moral philosophy underlines the importance of love and freedom to realize the otherness of other people and also for becoming morally conscious. Her novels illuminate the muddle of
human condition and are animated by deep insight into human behaviour. Many of her characters translate reality into a series of subjective magical devices and obliterate the distinction between fantasy and reality. By the end of the respective novel, the characters realise the falsity of their situations and earn moral freedom and consciousness and give up the subjective vision.

Murdoch believes that moral progress, freedom, love, justice, truth lead to a new state of being which is literally sublime and does not involve ending, but it values the transformation of the ordinary human being and the world. For her, every individual is a ‘cosmos’ or a ‘chaos of desires, emotions and ideas’ coming out of love and freedom. Freedom is related to a particular state of consciousness, which frees itself from all sorts of attachments. Murdoch tries to reveal the real concept of freedom through her novels. Because her characters prefer to live in fantasy world and proceed to achieve the fantasy of freedom. Murdoch sees human ego as the disturbance to acquire freedom. She defines freedom as knowing, understanding and respecting others. When their is no possessiveness, no insistence and no expectations other than what is natural, it can bring good change in existence because all want to breathe air of freedom. Good and freedom in this sense seem to be a particular state of consciousness, one which has freed itself from attachments of all kinds and also the consciousness of the other. In this sense, Charles Arrowby in The Sea, The Sea, is not conscious of the others, he does not see the freedom and value of others in his relations with Peregrine, Lizzie, Gilbert, James and Hartley. He doesn’t realize that freedom is not seeing or reading signs according to personal fantasy.
Murdoch points out the close relationships of love and freedom through her novels. Freedom is related with moral action whereas love is associated with contemplation and apprehension of the other. The human relations that grow on the knowledge of the other person without love may rob the other of his individuality and limit his freedom. Love increases the freedom between the people. For Murdoch, no moral progress is possible without the recognition that others exist and exist separately and independently of each other. Her novels are concerned with human freedom and its connection to reality and the constant tendency of mind to distort it with fantasy. Dora in The Bell sees the raising of the bell as a kind of liberation of herself. She becomes a symbol of freedom in her attempt to seek her being.

Murdoch feels fantasy as the source of misunderstanding. Because it veils understanding and imagination. So, the seekers of goodness and freedom must remain away from fantasy. The present research study continuously tries to show the Murdochian characters involved in fantasy which results into the fantasy of freedom. The human mind in its egoism habitually mistake false images of the good for good itself, so that even the most spiritually advanced human beings cannot escape the dense net of illusion created by personal desire. Love, freedom and imagination can save people from involving in various illusions and fantasies. She writes:

“It is the capacity to love, that is to see, that the liberation of the soul from fantasy consists... what I have called fantasy, the proliferation of blinding, self-centred aims and images, is itself a powerful system of energy,
and most of what is called ‘will’ or ‘willing’ belongs to this system” (Murdoch, The Sovereignty of good 66).

Murdoch considers ‘will’ as the essence of life in all its forms. Rosa in The Flight from the Enchanter recognises her freedom, her own personal involvement and responsibility towards others and is subsequently free from the enchantment, the fantasy and illusion that she is subject to Mischa’s will.

Through her novels, Murdoch reveals modern human beings incapability of taking his own decisions. Her fictional characters illustrate how we take refuge from our anguish, at our failure to absorb the world, to bright sole subject, by trying to annihilate our freedom through inert, passivity and cynicism. Without freedom, one can not perceive the reality of others. Fantasy limits our freedom. According to Murdoch to be free is to exist sanely and without fear and to perceive what is real. Jake in Under the Net and Martin in A Severed Head are able to exercise the freedom only when they are out of the world of delusion and when they perceive the reality of others. In An Unofficial Rose Randall tries to win economic freedom, but it turns out to be a mere illusion, for he has not perceived the reality of others. Freedom is to be seen in the context of transcendence of reality. Murdoch advocates the nineteenth century approach to the characterization because they produced real and free people. She writes:

“The great novels of nineteenth century are victims neither of convention nor of neurosis. The social scene is life giving framework and not a set of dead conventions or stereotyped setting inhabited by stock characters. And the individuals portrayed in the novel are free,
independent of their author, and not merely puppets in
the exteriorisation of some closely locked psychological

c\textit{conflict of their own}” (“The Sublime and the Beautiful
Revisited” 52).

In her novels Murdoch tries to show the redemptive quality of
love and freedom in asserting the variousness and the differentness of
people and stressing the need for love and freedom as the sole factor
of human salvation. Her novels strongly present the complexity and
contingency of life. So, Murdoch’s insistence upon the need for
freedom of the individual plays an important part in the theory of
personality and a significant role in the method of characterization.
Murdoch considers the ultimate aim in morals as well as in literature
is to achieve freedom from self-pre-occupation and fantasies. She
wrote about the processes by which we can arrive at the experience of
freedom.

\textit{“When I was young, I thought, as all young people do,
that freedom was the thing. Later on, I felt that virtue was
the thing. Now I begin to suspect that freedom and virtue
are the concepts, which ought to be pinned into place by
some more fundamental thinking about a proper quality
of human life, which begins at the food and shelter level”
(“Existentialists and Mystics” 182).}

Murdoch presents the need to link freedom to virtue with the
basics of life, like food and shelter. Her two early novels \textit{The Bell} and
\textit{An Unofficial Rose} are concerned with relationship of freedom and
virtue and \textit{Under the Net} on the whole deals with economic freedom.
In Murdoch’s novels different kinds of freedom are seen but there is a
unity of theme underlying her novels, that is, “to live for other

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people”. This freedom means to be responsible towards the society. For Murdoch freedom and responsibility go together. She writes:

“Responsibility is an aspect of freedom. You can responsible for yourself, for your actions and towards other people. The idea of the free human individual hasn’t existed for all that long, and there are countries today in which people especially women are virtually slaves. ... It is good to be tolerant, bad to be promiscuous. This is a rough general guide! Moral values have to find their way and their definitions amidst the confusion and developments of a free society” (Sagare 376-7).

Through her novels Murdoch attacks the fictionality of self and pleads for a change of consciousness. She attacks the dominance of self to the exclusion of all that lies outside it. She continuously tells that the central evil is the predilection for self over others. The experimental self with its preference for terrestrial and material benefits gives an undue importance to the egoistic self. Ego is the most cardinal of man’s vices. Because it distorts the apprehension of reality and hinders the process of freedom. It obscures the necessary quality of transcendence required in the process of unselfing. In the struggle to be modern, man has chosen to abdicate the inward and upward look and has preferred to reject the possibility of transcendental. The failure of religion, the disappearance of God from our lives, has created innumerable problems and good has become a vague and a distant and hollow concept. Through the medium of her novels Murdoch tries to reclaim certain possibilities for human life in the twentieth century context and presents life as worth-living.
Murdoch has a capacity to analyse conscious thought in her characters as well as unconscious impulses and emotional states in a real detached manner. She juxtaposes the external landscape with inner workings of her characters’ mind. In arresting her character’s inner turmoil, she underlines their moral failings. Such characters have a full, ambiguous and split inner life so cannot be controlled. The characters assume structure not by contrivance but through the subtle unfolding of the workings of their personality. Murdoch’s comment helps us to understand the way she structures her characters:

“I certainly do not aim at any kind of as it was allegorical method of telling the story. That is, I think the symbols must be very carefully controlled and very often the symbolism in a novel is invented by the characters themselves, as happens in real life. We’re all constantly inventing symbolic images to express our situation” (Biles 115).

The present research work is distributed in five chapters. The selected ten novels are revealed in chapter second, third and fourth. The second chapter shows that a character or a person violates the real needs and rights of others. It fails to understand the extremely difficult realisation that something other than oneself is real. The three novels- Under the Net, The Bell and An Unofficial Rose- demonstrate the selfpreoccupied characters and the role of fantasy in their life. Through the world of illusions and patterns, the characters proceed to achieve the fantasy of freedom because they do not recognise the separate state of others.

The Second chapter attempts to give justice to its title. In Under the Net Jake’s search for truth is uncommitted and self-
contained but Murdoch is confirm to her view that the realization of truth requires some relationship with others. Jake has a fear of establishing relationships which has a self-protective cover, built around himself to avoid contingency. He lived in his shell of isolation. *The Bell* presents the idea that the movement away from theory and generality is the movement towards truth. Michael Meade and his Lay Community presents self-conceived form or role intruding upon the spiritual and religious world. The novel presents Dora’s moral development and struggle for freedom. *An Unofficial Rose* also reveals the characters’ self-preoccupation and fantasy. Randall tries to win freedom but it turns out to be a mere illusion, for he has not perceived the reality of others. The characters think that they are free but in reality, they are puppets controlled by others. Murdoch’s three novels *Under the Net, The Bell, and An Unofficial Rose* strengthen the basic Murdochian theme- the fantasy of freedom, because many characters live in illusions and fantasies. They don’t understand the individual personality of others due to self-preoccupied mind doesn’t permit them to think about other people and compels them to live in fantasy. The major characters in the novels live in various forms and patterns, not knowing the realities of world. The characters due to the egoistic consciousness, self-aggrandizing fantasy, self-indulgence and self-delusion live in the fantasy of freedom.

The Third chapter of the research work trace the progress of characters from a state of form-making fantasy to the discovery of the imaginative recognition of reality. This chapter includes following three novels: *The Unicorn, A Severed Head* and *The Nice and the Good*. The characters in the novel live in the fantasy world with well-
ordered, neat and explicable lives shielded from the pains, and harshness of the contingent reality around them. They fail to understand their life involved in fantasies and so they remain away from the recognition of reality. Because of the burden of fantasies and the lack of reality, they proceed to achieve the fantasy of freedom. In The Unicorn the characters are controlled by the overall design. ‘Hannah’ is invested with philosophical and religious connotations, mythic and literary allusions that she never comes out of them as an actual living person and prefers to live in the fantasy world. A Severed Head offers the psychoanalytic version of Murdoch's interest in the gulf between the contingent elements of reality and those networks like language, theory and art. In the novel the fantastic elements originate from the preoccupations of a particular character’s mind. Martin and other characters lived their life in fantasy. They go to achieve the fantasy of freedom. Martin always saw the individuality of other person through his own fantastic world, but the broken news of Martin-Georgie relationship leave him free to face others, to realize about the individuality of other person. In The Nice and the Good the character Ducane makes moral progress from a state of form making fantasy to the discovery of the recognition of reality. The excessive preoccupation with the past hinders the process of freedom. It captures human being mentally and prevents him to face the situation as well as outside world.

“The chief enemy of excellence in morality (and also in art) is personal fantasy: the tissue of self-aggrandizing and consoling wishes and dreams which prevents one from seeing what is there outside one ...” (Murdoch, The Sovereignty of good 59).
Murdoch enables the characters to clarify their perception to interact with others. This requires a relief from a state of form making fantasy. It also expects the acceptance of contingency and the real world instead of creating imagined world of fantasies. Most of the characters from *The Unicorn, A Severed Head* and *The Nice and the Good* translate reality into a series of subjective magical devices or forms. They conveniently confer it on others destroying the distinction between fantasy and reality. They devise roles of themselves and others and are entrapped in the artificial network. The characters gradually try to understand their structured fantasies and fight against a state of form making fantasy to acquire the recognition of reality.

The Fourth chapter of the research study deals with Murdoch’s four novels: *The Flight from the Enchanter, The Sandcastle, Bruno's Dream* and *The Sea, The Sea*. These works quietly call to an “unselfing process” which comes with a right perspective to the world with a decreased sense of egoism and an increased sense of reality of the other. According to her the change of the being is not the result of the will but a deep process of unselfing and the process of unselfing can be done by only knowing and respecting others. *The Flight from the Enchanter* is Murdoch's theory of the demonic reverberations that result from imposing restricting patterns, fantasies and myths on objective reality. There are no artists, however, among the six perspective characters through whom Murdoch presents *The Flight from the Enchanter*: Annette Cockeyne, Hunter Keepe, Peter Saward, Rosa Keepe, John Rainborough, and Nina the dressmaker. In *The Sandcastle*, the character Bledyward has an idea that individual’s happiness without bothering about the reality of others is fantasy. He
gives Murdoch’s philosophy of human relationships. *Bruno’s Dream* deals with the subject of death and its relationship with love. Death directs attention away from egoistic material goals, towards the light of truth. Death, the great iconoclast, helps in breaking the false images and forms imposed by man on reality. The major characters in the novel gain positively from the experience of death and go through a disciplined process of unselfing. In *The Sea, The Sea* Charles Arrowby’s narrow structured way of looking at the world and people around him reveals his colossal egotism, lack of moral discipline and a false sense of freedom. The present chapter reveals the role of egocentric fantasy in human life. Murdoch tries to strengthen the point that a disciplined process of unselfing and suppression of the egocentric fantasy requires for the recognition of freedom.

Thus, Murdoch’s novels reveals the domineering self of an individual. The characters represent the domineering self and lives unfulfilled in their egoistic concentration. Unwilling to give up any of the demands of self and at the same time, expecting everything from the other, the egoistic self sets in motion a series of events that lead toward catastrophe. The solipsistic self of her characters leads them into an imbioglio of lies, guilt, deceit, infidelity, sexual perversity and sado-masochism. The erotic and sexual entanglements impede the spiritual struggles of many characters in Murdoch’s novels. Michael Meade in *The Bell*, Hannah Crean-Smith in *The Unicorn*, James Arrowby in *The Sea, The Sea* are the characters, in whom we see how the weaknesses and frailties of the flesh prevail in those who humbly devote themselves to the contemplation of the higher order of being. The essentials of human nature do not allow the ego to come out of its
limited self. The very conventionality obstructs the perception of objective reality and makes people destructive and unloving. Hannah Crean-Smith in *The Unicorn*, Charles Arrowby in *The Sea, The Sea* are deluded by the chimera of a large, glorious and false ideal of freeing themselves from their past. The pursuit ends in defeats. Murdoch successfully catches the play of the dreaming ego and its fantasies and through this presents an intensified vision of evil. Murdoch has used the theme of power and enslavement through her novels as one of the ways of projecting evil. There are demonic controllers at the centre of the plot. The Murdochian characters in their blindness usually believe that fulfilment will be possible if their private desires are gratified. In its attempt to complete private desires, the egoistic agent, causes the destruction or wounding of the other selves upon which it has been battening.

All the selected novels for research study in their varying ways show that the truth is open to all. Many people do not feel any urge to seek it and suffer from doubt and vacillation. Even if they do not have doubts, many are scared away by difficulties. Only a few rare souls succeed in braving the perils and reaching the goals. But many remain in fantasy world and goes to achieve the wrong concept of freedom. They forget the reality of the existence that to apprehend real good, one should learn to loose oneself. Bondage to one’s own self inhibits one’s growth to the higher level of being. But when one can rise above the chains and bondages one can make one’s nature the medium for the incarnation of the spiritual. Then alone does one learn to contemplate the universal principles of existence. Only those who can devote themselves to truth, goodness, and reality make a distinct impact. Ann Peronett, Hugo Belfounder highlights what Murdoch implies by selfless attention to truth.
References


